

(Book 3) Lesson 35a

Harmonizing Solutions

The tunes on the following pages have been written solely to demonstrate and help solve some of the problems of harmonization. Up to now, we have learned to cope with chordal tones and non-chordal tones.(auxiliary tones) Two new ideas will now be presented. One revolves around the idea that a note which now as a non-chordal tone may indeed be an altered chordal tone. The other, around the idea that a half tone non-chordal tone may be harmonized by a half tone auxiliary chord. I call this a half tone progression, purely because the terminology is shorter.

Example 1.

F #4 5 #4 5

original piano lead sheet. played 8va and harmonized

The note "B", treated as a non-chordal tone.

This is correct but sounds awkward and is also awkward to play.

Example 2.

F b5 5 b5 5

piano lead sheet played 8va and harmonized

The note "B" is treated as a misswriting of the note "Cb", being a flat five of the "F" chord.

This may be your answer.

Example 3. The "Half Tone Progression"

F E F E F

B to C is a half tone.

In the half tone progression, certain specifications must be met. First, the melody notes involved must move in half tones. Second, all notes of the chords involved must move in half tones. There must be no change of the chord inversion during this whole procedure.

The "E" chord in Root Position is used to harmonize the note "B" and the original "F" chord in Root Position is used to harmonize the note "C".

The half tone progression may be used anywhere that you, the performer, deem expedient. Choosing a chord on the basis that they are tricky or sound "way out" is not a good idea. Learn to do a solid harmonization, after which you can be as tricky as your knowledge or your ear will allow.

You can do anything you want to do provided, you are knowledgfull and clever enough, not to offend the people that pay the bill.

Chord Symbols: C = C major Cm = C minor Cdim = C diminished C+ = C Augmented